

OCT 1965

#3

WESTERN POTTER





25" pot from Glenn
Lewis' exhibition at
the Bau-Xi Gallery -
Vancouver.

Sept. 1965

EDITORIAL

With this third issue of "The Western Potter" you will notice that we have brought out a new cover. It is a difficult proposition to project our aesthetic intentions, our image on a cover; to present news, and at the same time do all this on a very small budget. We hope that within these limits we can maintain and improve the purpose and standards of our small publication. This can happen with an interested membership of readers who are always ready to point out mistakes and/or credits. It is gratifying to hear from the Readers' Corner.

You will see in the following reports and news what a busy pottery schedule we have been having and an even busier schedule before us. Wayne Ngan and Glenn Lewis have both had one-man exhibitions of their work. Michael Henry will be having a one-man exhibition in November at the Bau-Xi Gallery. Hal Riegger paid us a visit and conducted a one-day workshop during the summer. Some of the Guild members were demonstrating and answering questions at the P. N. E. There is the big pottery sale and exhibition at Hycroft in November, as well as two very large and comprehensive crafts shows to report on. We can only hope that everyone will be well prepared with many pieces of excellent ceramics from which to choose their entries.

The large craft show in the spring is a fresh venture for the Vancouver Art Gallery and its success will almost entirely depend on the quality of the entries - we must ensure that we have our quality work to present in order to ensure a successful continued existence for this exhibition in following years. Let's hope that the potters are well prepared to exhibit their best work.

Editor

• President's Remarks

Much has been written in this booklet about juries, and the problems of juries. Perhaps it is timely now to say something about the potters' reaction to juries.

There can be little doubt that when shows are held, someone has to judge the standard to be maintained, and the jury is the most effective and democratic system yet devised. So we must assume that, no matter which pots are rejected, they are so rejected purely in the interests of maintaining the standards decided upon by the jury.

Of course, it is inevitable that one experiences a personal shock when pots of which one is very fond are, apparently, rejected out of hand, and it is very difficult to take an impersonal and dispassionate attitude at that time, especially, as sometimes happens, when all one's entries are rejected.

But if we are serious about our efforts there is only one attitude to take, and that is - what can I learn from rejections? The jury is not motivated by personal animosity, and has had very definite reasons for rejection. All juries are seriously trying to do their job conscientiously and are often very painstaking in their examination of entries.

It is up to us, therefore, to view our rejected entries impartially, and compare them with accepted work, to try to see where we have fallen down. Ideally, it would be helpful if juries would issue a statement, outlining reasons for rejections and acceptances, but this also presents some problems.

For our own good, however, the more shows we can arrange with strict juries, the better for our quality of work, and it is my hope that arrangements for such shows can at least be started during my term.

Eric Marsden.

VANCOUVER REPORT

• Wayne Ngan had his first one-man show in the Bau-Xi Gallery in April and May of this year. It included a great many pieces of ceramics, sculpture, paintings, and drawings. The quality of his excellent ceramics is hard to describe verbally. Masterly craftsmanship is self-evident and as with all great ceramics, there is much more than technical concern. His pots always show a strong form concept. The right decoration or line is always there to emphasize the form. His decoration is usually done in terms of glaze application. Glazes are used thickly and richly in earth colours, whites, and turquoise blues. As an autumn leaf is rich in colour so is the pottery of Wayne Ngan. He is presently teaching ceramics along with Heinz Laffin at the Vancouver School of Art.

• Summer Workshop

Almost forty B.C. potters from Vancouver, the North shore, Richmond, Haney and Port Kells, came together on Thursday, July 29th, for a One-Day Workshop with Clay, led by the well-known California potter Mr. Hal Riegger. The informal workshop was held out-of-doors at Marjory Feimann's new studio, jokingly referred to as "The Playhouse", at 2873 W. 42nd Ave., in Vancouver. An unusually beautiful day and a rare chance to work and talk with fellow-potters and share a picnic lunch with them combined to make this a pleasant occasion enjoyed by all.

After a brief introduction in which Mr. Riegger outlined his general approach, potters were given a series of problems with clay, each followed by evaluation and discussion. One surprise problem involved starting a pot, then, without warning, having to trade it with a neighbouring potter, each finishing the other's piece. Another problem which illustrates Mr. Riegger's belief in the creative use of one's surroundings, required potters to build something with clay on a lovely broken-down, moss-covered fence. Small figures and birds reclined in cracks, spaces between boards were filled with filigree; the finished creation was a delightful fantasy. And, finally, two groups of about 15 potters each worked on communal masterpieces together, producing what might have been lunar landscapes or prehistoric beasts.

There is little doubt that Mr. Riegger has left some local potters just a little different than they were before. This is not to suggest that he has left them happier or even more knowledgeable. This is to suggest that he has left them a bit puzzled. Although he is himself blessed with an embarrassment of riches in terms of training and work-experience in the field of ceramics, he is not one to believe in "The Word". He believes the artist -- the potter -- will find most of his answers through personal experience and self-searching, not through rules and techniques acquired from others. Interesting are the points of view of two participating potters who shall be nameless. One said she felt she could work more freely and spontaneously after attending the workshop, without so much thinking and planning ahead of time. Another said she was so angry because Mr. Riegger did not answer certain questions about bon-fire firing, that when she went camping with her family, she tried to do some with local clay. Much to her surprise -- rules! rules! -- her one-day-old, much too wet pots came out of the fire without a crack. She also paid Mr. Riegger the ultimate compliment when she said, "He made me think".

• P. N. E. Exhibit

The B. C. Potters' Guild held a one-day exhibit and demonstration in the Home Arts Building at the P. N. E. on August 31st.

At this time many potters were out of town or had not been working during the summer. However, we were able to assemble a fairly representative selection of wheel-thrown pots, several in the bisque stage, and a number of hand-built pieces.

Demonstrating was done by Ineke Leupen on a kick wheel provided by Coast Ceramics. An electric high-fire kiln, made in Vancouver and available at Coast Ceramics, was on display.

The public showed considerable interest, particularly in the demonstration of throwing. Many enquiries were made regarding equipment, clay and glaze supplies, etc.

The cooperation of those members who loaned their pots and who helped to staff the booth was greatly appreciated.

Many thanks to Ineke whose throwing brought the show alive to those who viewed it.

• Glenn Lewis Exhibition, Sept.

It is always more rewarding to make pots than to write about them and perhaps the most evident thing one could say about Glenn's pots is the obvious joy in the acceptance of the material - clay. So we saw them all - singing - it was good. There were about 200 pots shown at the Bau-Xi Gallery in September. They were all made in a very short space of time - which seems to be a part of his whole procedure. They showed a clarity, uncluttered by many glaze tricks (there were only about five glazes used). An obvious strength of form and execution was obtained through quick decision and directness of purpose. Decoration was confined mainly to the glaze application and various textural or hand inprints in the clay.

There were also some porcelain pieces shown with gold lustre decoration. These were quite different in intent from the stoneware pieces. The lustre was very blatant and used in a painterly way. These pots were mostly satirical and had a certain woolworth's charm about them.

• Hycroft Annual Pottery Sale

General: Hycroft Mansion has now been officially booked for November 24th, 1965, for the first of the proposed annual sales. The sale will open at 2 p. m. and close at 9 p. m.

Your executive would like to emphasize that they are not simply planning a 'rummage sale'. If the Hycroft Sale is to be established on a successful yearly basis, then a public image of high standard is essential. In view of the foregoing all entries will be juried. Naturally standards will not be as high as those applied to an exhibition. Please send your best work and do not regard the sale as a convenient way of disposing of your 'seconds'.

The Guild will charge a commission of 25% on sales which is substantially lower than that charged by most commercial outlets. It should also be noted that any monies earned by the Guild will go

towards the furtherance of ceramic interests in the West. In other words, participants will benefit indirectly from commission fees.

Arrangements are in hand to organize publicity for the sale and to ensure proper displays.

Detail:

1. Submissions: Entries will be accepted from both members and non-members. In order to cover handling costs an entry fee of \$1.00 will be charged. If you wish to submit work please send your \$1.00 with your name and address and the estimated number of pots you wish to submit to: Mr. J. Diggle, 1070 West Keith Road, North Vancouver, B.C.
2. Commission:

Members	25%
Non-members	33 1/3%
3. Number of Submissions: A maximum of fifty (50) items will be accepted from any one individual. Sets can be of any size and ceramic sculpture will be accepted.
4. Collection and Jurying Centre: The Bau Xi Gallery, 555 Hamilton Street, Vancouver, B.C. Tel: 683-3437.
All items should be delivered or mailed to this address on the specified dates (see 5. below).
5. Submission Dates:

Greater Vancouver Area	November 19th - 20th, 12:00 - 5.00 pm.
Out of Town areas	November 16th - 20th inclusive
6. Identification: To avoid confusion please PRINT marking tabs CLEARLY and make sure that tabs are WELL glued. Each piece should bear a PRINTED tab with the following information:

NAME	NUMBER	PRICE
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Pots should be numbered in sequence from one onwards according to the total number entered. The individual pieces of sets should be marked with the SAME number followed by a number in brackets indicating the number of items in the set. All pieces must be accompanied by a SIGNED list with the following

Information:

NAME ADDRESS POT NUMBERS PRICES & DESCRIPTIONS
Do not forget to make a copy of this list for your own records.

7. Pick-up of Unsold or Rejected Items: Unsold items may be collected directly from Hycroft (1489 McRae Ave.) immediately after the sale and until 12:00 a.m. on November 25th. Pots not collected at these times and rejected entries should be collected at the Bau Xi Gallery (555 Hamilton St.) on November 26th. Please observe these deadlines. Items that are not collected will be returned C. O. D. We would suggest that out of town members arrange to have a local representative on hand to collect unsold pots.
8. Payment: Cheques, less commission, will be mailed to participants by November 30th.

• Western Canadian Craft Show

As a result of discussions with Mr. Simmins and Mrs Shadbolt of the Vancouver Art Gallery, a Western Canadian Craft Show seems possible in the not too distant future. Mr. Simmins has authorized us to tell you that he is in favour of it in principle, and is prepared to recommend it to his budget committee.

This would be an invitational show of dignity and prestige, and would probably include ceramics, weaving, stitchery, batik jewellery, ceramic sculpture, and possibly architectural pieces; these latter in photograph or moquette form, if they are large.

This show would be well juried, and it would be a mark of recognition to be invited, an honour to be included in the show. The show would be biennial, and in our opinion the prestige craft show of Western Canada.

Tentative date for the show is May 1966, and it is not too early to be planning your entries in case you are invited. Competition will be keen as all four Western Provinces will be represented.

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B. C. POTTERS' GUILD MEETINGS

Executive Meeting - Sept. 1

It was announced that Mrs Olea Davis has agreed to write a history of The B. C. Potters' Guild. Mrs Davis is a life member of the Guild. A letter was read from Mr. Robert Weghsteen in which he submitted his resignation as President of the Guild. Mr. Weghsteen was awarded a Canada Council scholarship and has left for Europe. The Guild has appointed him their overseas representative. He is at present in Tarragona, Spain, and sends his greetings.

The Guild's membership in the World Craft's Council was renewed.

Details and arrangements for the forthcoming Hycroft Sale were discussed at length. A brochure has been sent out dealing with this sale.

General Meeting - Sept. 23

A very well-attended meeting was held in the B. C. Gallery of Arts and Crafts at the foot of Georgia St. on Sept. 23. There was a short business meeting first at which Eric Marsden was elected President of the B. C. Potters' Guild. Mr. Marsden outlined plans for the proposed invitational Western Canadian Craft Show at the Vancouver Art Gallery in the Spring. The Hycroft Show was discussed fully, particularly with the point of limiting the number of items in sets. It was decided that there should be no number limit put on sets.

After the business of the meeting was finished, Larry Estrin, a high school art teacher and potter, set up a small, portable, metal wheel which he built and plans to manufacture. Michael Henry, a potter just returned from two years of study with Bernard Leach in England, gave a demonstration of throwing on this new wheel. His method of making spouts and putting on handles was much appreciated by everyone.

Glenn Lewis then gave a short criticism of some pots brought by members before coffee was served. It proved to have been a very enjoyable evening for all.

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OKANAGAN REPORT

Autumn is drifting over our hazy hills now and Okanagan potters are settling in to replenish clay supplies and kick their wheels once again after the varied activities of summer.

Waiter Dexter moved his workshop and sales outlet into a large barn, complete with pleasing whiffs of cattle smell, this summer. It is shared by an antique shop and located conveniently on the main road from Kelowna to Okanagan Mission. Walt says his sales climbed favourably as a result of this move.

Louise and Adolph Schwenk kept open house all summer to hosts of visitors who had heard of their fine pottery and drove out from Penticton to see them at their beautiful log home and studio. This year David, a student from California, helped them by demonstrating for the customers, thus giving the Schwenks a chance to work undisturbed for longer periods.

David proved to be one of the outstanding students at my pottery classes in the Okanagan Summer School of Art sessions, thanks to having the days to put to use the things he learned at night. Classes numbered thirty students and fifteen teenagers potting at one time in a class really make things jump. We visited the studios of both the Schwenks and the Loanes toward the end of the three weeks of study and then put on our own pottery exhibition. The following remarks serve to demonstrate the happy atmosphere of the classes. Dan's parents dropped in one afternoon to look around, excusing themselves for disturbing the absorbed students. Before I could reply one member spoke up, "Oh don't worry, we aren't supposed to be here, we've just stayed four hours after class". A second looked at his watch then and announced, "I'm four hours early for my class".

Your correspondent then rushed back from summer school to open a Canadian Handcraft shop at Winfield, on the highway between Vernon and Kelowna and was gratified to find such interest in Canadian crafts displayed in the Pinehill Pottery Shop. Looks as though the handcraft message is really beginning to get through to the public.

Frances Hatfield

VANCOUVER ISLAND NEWS LETTER

There is no news of great strides having been made in any direction whatever, summer being an unambitious season. Speaking for myself, the tourist influx liked the stone-ware pottery and I have had a number of people back who were here last year. I must admit though that our property attracts them too; the house is log and will be 100 years old in November.

We put up a sign made in ceramic, saying simply, "POTS". This is directly behind the name Weld on our driveway. Several visitors were confused as to whom they were meeting ... Mr. Pots and Mrs Weld ... ?

The Saanich Arts and Crafts exhibition earlier in the summer was excellent. Mrs Buck demonstrated throwing on the wheel and had a good crowd round her; Kenneth Bloomfield's large, garden-type, clay sculpture was very strong and yet had an appealing whimsical quality. Mr. Bloomfield is teaching in Duncan at Mrs Peggy Hagar's house during September, and we hope will continue for longer.

In the middle of September we had the Cowichan Exhibition. This, I believe, has the largest arts and crafts section of any show on the Island and the attendance runs around eleven to thirteen thousand.

I made three identical (?) stoneware bowls with lids to show the stages through greenware, bisque and glazed, with explanatory cards. Last year we had a big entry in ceramics, but many were bought molds, only finished by the exhibitor, which makes judging difficult as they were all in the same class as thrown and handmade pieces.

Gerry Weld

NEWS ELSEWHERE

An important announcement has just been released by the National Gallery of Canada. They are organizing a large exhibition of crafts

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which will be national in scope. This is new for Canada. There has never been a national exhibition of all the crafts before. Miss Norah McCullough is organizing this exhibition which should ensure an excellent and representative choice. Miss McCullough will travel across Canada to seek the best work from Canadian craftsmen, between now and the New Year. Miss McCullough is visiting our area to make a selection. This selection will then be sent to the National Gallery in January and February, 1966 for final choice. This exhibition will be shown in Ottawa and will then travel across Canada. In all it will entail a period of two years. This will be a milestone in the progress of Canadian crafts.

Mr. Moncrieff Williamson, Director, Confederation Art Gallery, will also be organizing a more selective craft exhibition for exhibiting in the Centennial year, 1967 at EXPO '67.

* * * *

Mrs Marjory Feimann has left for about a month to visit various places in Europe - with pottery visits squeezed in here and there, we hope.

* * * *

A group of very interesting ceramics was shown this year at the Lower Fraser Valley Fair held at Cloverdale. They have an active potters' guild in the Valley which ensures a lively show. Rex Calhoon won the best pot in the show. Irene Berchtenbreiter, formerly potting in Los Angeles, and now living in Cloverdale, showed some very original low reliefs and tile work.

* * * *

Some western potters won prizes at the Exposition Internationale - Musee Ariana Geneve: Luke Lindoe of Medicine Hat, Alta. won a silver medal and Jack Sures of Regina won an honourable mention.

* * * *

Ed Drahanchuk of Calgary has just had a one-man show of his pottery at the Canadian Guild of Potters shop in Toronto.

* * * *

Michael Henry will be having a one-man show at the Bau-Xi Gallery in November.

* * * *

Tear off and Send

MEMBERSHIP APPLICATION

I would like to become a member of the B. C. Potters' Guild.

NAME _____

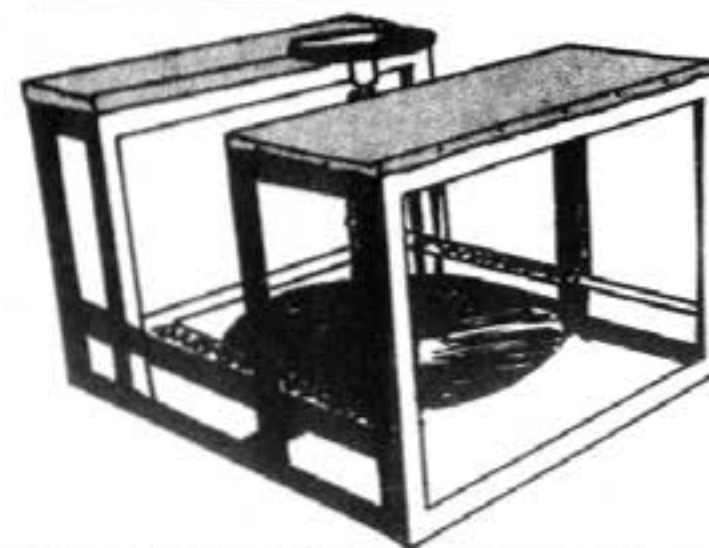
ADDRESS _____

CITY _____ ZONE _____

Send cheques plus exchange to Treasurer of the B. C. Potters' Guild:
Mr. Jack Diggle,
190 East Kings Road,
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(Membership Fee - \$3.00)

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